

SECOND SIGHT:

NOTES
ON
SOME
MOVIES
1965-1970

RICHARD SCHICKEL

Second Sight Notes On Some Movies 1965 1970

Fabio Cleto



Second Sight Notes On Some Movies 1965 1970:

Second Sight; Notes on Some Movies, 1965-1970 Richard Schickel, 1972 The celebrated film critic's reviews of major motion pictures during this era are presented together with his comments on trends and changes in the industry **Second Sight** Adam Mars-Jones, 2019-10-15 The film review can be a little work of art not just a consumer guide as is manifest in this collection by one of the United Kingdom's foremost doyennes of the contemporary silver screen Covering more than thirty years of film releases celebrated critic Adam Mars Jones guides us through the most entertaining most appalling and most fantastic films of his viewing lifetime interweaving his original film reviews with new insights and reflections Mars Jones answers the questions that no other critic has even bothered to ask What is *Twister* really about How many Steven Spielbergs are there Spoiler he counts thirteen How many of them are worth anything Who had the greatest slow burn career in the movies *Clue* he taught Montgomery Clift how to roll a cigarette And which science fiction film features the most haunting use of slime Funny combative and revealing *Second Sight* is a celebration of the artform that maintains the strongest hold on the modern imagination **A Certain Tendency of the Hollywood Cinema, 1930-1980** Robert B. Ray, 2020-07-21 Robert B Ray examines the ideology of the most enduringly popular cinema in the world the Hollywood movie Aided by 364 frame enlargements he describes the development of that historically overdetermined form giving close readings of five typical instances *Casablanca* *It's a Wonderful Life* *The Man Who Shot Liberty Valance* *The Godfather* and *Taxi Driver* Like the heroes of these movies American filmmaking has avoided commitment in both plot and technique Instead of choosing left or right avant garde or tradition American cinema tries to have it both ways Although Hollywood's commercial success has led the world audience to equate the American cinema with film itself Hollywood filmmaking is a particular strategy designed to respond to specific historical situations As an art restricted in theoretical scope but rich in individual variations the American cinema poses the most interesting question of popular culture Do dissident forms have any chance of remaining free of a mass medium seeking to co-opt them *The Complete History of American Film Criticism* Jerry Roberts, 2010-02-19 *The Complete History of American Film Criticism* is a chronicle of the lives and work of the most influential film critics of the past 100 years From the first movie review in the *New York Times* in 1896 through the Silent Era the pre and postwar years the Film Generation of the 1960s the Golden Age of the 1970s and into the 21st century critics have educated generations of discriminating moviegoers on the differences between good films and bad They call attention to great directors cinematographers production designers screenwriters and actors and shed light on their artistic visions and storytelling sensibilities People interested in what the great film critics had to say have usually been shortchanged as to their backgrounds and just why they are qualified to sit in judgment Using mini biographies placed within a chronological framework *The Complete History of American Film Criticism* is the biography of a profession whose cultural impact has left an indelible mark on the 20th century's most significant art form *Screen Writings: Partial views of a total art, classic to*

contemporary Bert Cardullo, 2010 Screen Writings Genres Classics and Aesthetics offers close readings of genre films and acknowledged film classics in an attempt to explore both the aesthetics of genre and the definition of classic as well as the changing perception of so called classic movies over time

Voyages of Discovery Barry Keith Grant, 2023-05-16 Frederick Wiseman is America's foremost chronicler of public institutions. His films have focused on city, state and local governments, hospitals, asylums, creative organizations and museums, schools, libraries and more. In recent years, Wiseman's work has reached a new level of popularity with films such as *In Jackson Heights* 2015, *Monrovia, Indiana* 2018 and *City Hall* 2020, all earning widespread acclaim. *Voyages of Discovery* is the definitive account of Wiseman's career, offering a comprehensive analysis of the work of the leading documentary filmmaker in the United States. In this updated edition, Barry Keith Grant adds new material exploring the documentarian's works since the 1990s, discussing every film in Wiseman's remarkable sixty-year career. He examines the core concerns running across Wiseman's work from the early films which focus on documenting institutional failure through an expanding interest in cultural institutions and ideology to a blossoming embrace of democracy in later films. He pays particular attention to Wiseman's strategies for involving and implicating the spectator in the institutional processes the films document. Grant also places Wiseman within the history of the documentary and other traditions of American art and considers the relationship between documentary film and authorship. *Voyages of Discovery* is an important book for anyone interested in Wiseman's work or how documentary film can reveal the fabric of our shared civic life.

Five Films by Frederick Wiseman Frederick Wiseman, 2006-03-13 Frederick Wiseman is among America's foremost documentary filmmakers. The recipient of many awards including three Emmys, Wiseman has made more than thirty feature-length documentaries during a career that has spanned five decades. Together, these films provide a fascinating chronicle of American social and institutional life. This book makes available for the first time transcriptions of five of Wiseman's most important films: *Titicut Follies*, *High School*, *Welfare*, *High School II*, and *Public Housing*, providing all of the dialogue as well as annotations about other aspects of the soundtracks such as music and ambient noise and notes about editing and camera movement. These scene-by-scene transcripts enable readers to scrutinize the films' complex structural patterns, recurring motifs, editing regimes, and the unscripted dialogue that makes Wiseman's cinema a rich repository of American speech. Editor Barry Keith Grant's critical introduction discusses the importance of sound in Wiseman's documentaries. Liberally illustrated with images from the films, these meticulous transcriptions are accompanied by a bibliography and filmography.

Film Study Frank Manichl, 1990-10 The four volumes of *Film Study* include a fresh approach to each of the basic categories in the original edition. Volume one examines the film as film; volume two focuses on the thematic approach to film; volume three draws on the history of film; and volume four contains extensive appendices listing film distributors, sources, and historical information as well as an index of authors, titles, and film personalities.

Teaching Sound Film R. J. Cardullo, 2016-10-26 *Teaching Sound Film: A Reader* is a film analysis and criticism textbook.

that contains 35 essays on 35 geographically diverse historically significant sound films. The countries represented here are France, Italy, England, Belgium, Russia, India, China, Cuba, Germany, Japan, Romania, Czechoslovakia, Brazil, Taiwan, Austria, Afghanistan, South Korea, Finland, Burkina Faso, Mexico, Iran, Israel, Colombia, and the United States. The directors represented include Jean Renoir, Orson Welles, Akira Kurosawa, Federico Fellini, Woody Allen, Aki Kaurismäki, Ken Loach, Tomás Gutiérrez Alea, Abbas Kiarostami, Michael Haneke, and Hong Sang-soo. Written with university students and possibly also advanced high school students in mind, the essays in *Teaching Sound Film: A Reader* cover some of the central films, treated and central issues raised in today's cinema courses, and provide students with practical models to help them improve their own writing and analytical skills. These essays are clear and readable, that is, sophisticated and meaty yet not overly technical or jargon heavy. This makes them perfect introductions to their respective films as well as important contributions to the field of film studies in general. Moreover, this book's scholarly apparatus features credits, images, bibliographies for all films discussed, filmographies for all the directors, a list of topics for writing and discussion, a glossary of film terms, and an appendix containing three essays respectively on film acting, avant-garde cinema, and theater vs. film.

In Search of Cinema Bert Cardullo, 2004. *In Search of Cinema* chronicles the vitality of international film art in the last two decades. At a time when the movie review has degenerated into mere publicity for Hollywood pictures and film scholarship has become entangled in its own pseudo-scientific discourse, Bert Cardullo reclaims the territory of a certain type of film critic somewhere between a reviewer, journalist, and a scholar-theorist. With elegance, clarity, and rigour, he offers close readings of individual films to show how moviemakers use the resources of the medium to pursue complex, significant human goals. The essays collected here reflect the spectacular rise of Iranian cinema in recent years as well as the strong contributions of contemporary filmmakers from countries such as Belgium, Canada, China, Israel, Lebanon, Scotland, and Spain. But *In Search of Cinema* does not neglect the best recent films from major film-producing nations like the United States, France, and Italy, and includes retrospective pieces on the careers of Ingmar Bergman and Woody Allen as well as several essays on the interrelationship between film form or film genres and drama, and the novel, the two forms from which the cinema continues to draw a wealth of its material.

Transfigurations Asbjørn Grønstad, 2008. In many senses, viewers have cut their teeth on the violence in American cinema, from Anthony Perkins slashing Janet Leigh in the most infamous of shower scenes to the 1970s masterpieces of Martin Scorsese, Sam Peckinpah, and Francis Ford Coppola, to our present-day undertakings in imagining global annihilations through terrorism, war, and alien grudges. *Transfigurations* brings our cultural obsession with film violence into a renewed dialogue with contemporary theory. Grønstad argues that the use of violence in Hollywood films should be understood semiotically rather than viewed realistically. *Transfigurations* thus alters both our methodology of reading violence in films and the meanings we assign to them, depicting violence not as a self-contained incident but as a convoluted network of our own cultural ideologies and beliefs.

The Sixties Paul Monaco, 2003-06. This book covers the 1960s as part of the definitive

history of American cinema from its emergence in the 1800s to the present day **Catalog of Copyright Entries. Third Series** Library of Congress. Copyright Office,1974 **Arthur Penn's Bonnie and Clyde** Lester D. Friedman,2000 This volume contains essays on Arthur Penn s film Bonnie and Clyde World Authors, 1980-1985 Vineta Colby,1991

Biographical critical sketches of 320 contemporary writers who have come to prominence among readers of English in the early 1980s Although most of the authors profiled are imaginative writers sketches of biographers scientists historians philosophers and critics who have made significant contributions to literature are included as well Each sketch combines the important details of the subject s life and career with a fair representation of critical commentary Nearly one third of the authors profiled have included autobiographical passages to supplement their sketches Most biographies are accompanied by a portrait all include a bibliography of works by and about the subject Annotation copyrighted by Book News Inc Portland OR

Ingmar Bergman Birgitta Steene,2005 Exhaustive compendium by one of the world s foremost experts on the Swedish master covers Bergman s life his cultural background his entire artistic career and extensive annotated bibliographies of interviews and critical writings on Bergman **Keepers** Richard Schickel,2016-08-09 After six decades of writing about film acclaimed critic Richard Schickel generously shares Keepers a history of film as he s seen and lived it Here is a tour of his favorites from Snow White and the Seven Dwarfs to Pulp Fiction and a master class in what makes a film soar or flop Schickel reminds us of the subjective art of film criticism highlighting above all the true gems the immortal moments of transcendent movie magic the scenes characters lines shots scores and even lighting cues that have stuck with him over a lifetime of movie watching Buster Keaton His Girl Friday Ingrid Bergman Taxi Driver Star Wars Stanley Kubrick Schickel reveals all the films and the forces behind them that have kept him coming back for more Camp Fabio Cleto,1999 The complete guide to c an anthology of the best writing on its history and current theory in cultural studies and lesbian and gay studies *Great Events from History II.: 1955-1969* Frank Northen Magill,1993 Recounts original articles treating 493 topics and events in twentieth century history spanning the cultural and artistic life of the modern world Includes landmarks in the fine arts art architecture dance fashion and design journalism literature motion pictures music television and radio and theater *Conversations with Scorsese* Richard Schickel,Martin Scorsese,2013 With Richard Schickel as the canny and intelligent guide these conversations take us deep into Scorsese s life and work He reveals which films are most autobiographical and what he was trying to explore and accomplish in other films

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